

# EQUALIZING X DISTORT

Issue 2, Number 10

December 2002

## ROBOT HAS WEREWOLF HAND



Dave is singing (on left) , Kristen is singing (on right), and Eric is on bass (in middle).

*ROBOT HAS WEREWOLF HAND are 5-piece from Buffalo, New York. They feature members from THE CONTROL and THEY LIVE. They play a very frantic paced style of hardcore that draws on lots of influences but the music is fast and that's all that matters. They played on the radio show on December 8th and we had a chance to talk with them. Here is what transpired.*

### Who is in the band and what do you play in the band ?

Justin (J): I'm Justin and I play guitar.  
Steve (S): I'm Steve and I play the drums.  
Dave (D): I'm Dave and I sing and poop.  
Kristen (K): I'm Kristen and I also sing.  
Eric (E) I'm Eric and I play bass.

### Is there a violin player because there is a violin at the beginning of that song "the Genius of Standardization". Is that a sample or is it an actual musician ?

S: I recorded one of my room mate's sister playing violin one day, who is Kristen's room mate actually, and we just got her to play violin one day because we wanted to start the track off with a violin.

### Have you ever done it live ?

S: No we have not.

### How did each of you meet in relation to the history of the band ? How did the band start and form ?

J: Steve and I were 'jamming', as they say - I don't know if they still use that word - but jamming for a while on the side of our other bands that we won't name and we found these other people that are our friends and we wanted to make music in a band with our friends and we all live around each other and are friends. And we are friends, did I mention that.

### Are you still doing these other bands ?

J: Yes.

### Your band name is a little unusual. Where does the name ROBOT HAS WEREWOLF HAND come from ? Is there a meaning behind the name ?

J: Eric do you want to take that question.

E: Not Particularly.

J: We don't know. Apparently...

K: I think it has something to do with a comic book, is that correct ?

J: I heard it has something to do with hallowe'en. I think Craig Humley put it best when he said (holding a Craig Humley Trio" folk record from the downstairs music library) ...No I am not

going to read something from the Craig Humley Trio because it is just a dumb joke. But apparently, I read a review that said that we gave up on looking for a band name and we let one of our emo friends name the band for us.

### Who do you consider influences on the ROBOT HAS WEREWOLF HAND sound?

### What are you guys listening to ?

J: Of course, the Craig Humley Trio, which we carry every where with us.

### Aside from Craig Humley

J: I like BORN AGAINST and I like GODSPEED YOU BLACK EMPORER.

S: I am going to say some RADIOHEAD and I like a lot of modern day hardcore bands say TRAGEDY and CATHARSIS, but I don't know, some of my biggest influences would have to be my friends and people from surrounding areas and their bands because they are who I see the most so bands like THEY LIVE, NO TIME LEFT, PROJECT GRIZZLY - all the Buffalo bands cause I really don't listen to anyone as much, as far as hardcore is concerned.

J: Debbie Gibson was a big part of it, too.

K: Actually, a little known fact is that we have the unknown HANSON BROTHER drumming for us. It was a big influence.

J: Yeah, it's him.

E: I like all sorts of stuff like some punk stuff like 7 SECONDS and then some more



Kristen's head in the foreground with Steve on drums and Justin on guitar



Justin on guitar

experimental stuff like RADIOHEAD and all kinds of things in between.

**Describe your sound. What would you say you sound like in terms of hardcore descriptors because that is what people would be more familiar with who listen to this show?**

J: I would like the end of the use of this word, but I hear the word "thrash" even though when I hear the word "thrash" I think of the band EXCITER and ACCEPT. I don't think of really good hardcore bands. I hear that word a lot, unfortunately.

**I'd like to ask each of you what is your favourite ROBOT HAS WEREWOLF HAND song from a lyrical standpoint and why?**

J: I like "sic transit gloria". It's a song on our demo because I would get into arguments with people I worked with. They tend to be pretty religious and there was just this barrier where we could talk like humans, but we couldn't see past from their religious wall past other things, so I tried to express my feelings on that.

S: I can't read. No just kidding. I like "Panic Test" just because...I don't know...it's basically in the lyrics. I just like how Justin wrote that little number and it's about how people get scared by media or get controlled and I can't agree with it enough...that people just fall into the scare tactics everyday and they just believe everything especially the FOX News. They (FOX News) are pretty accurate (*said facetiously*).

D: I'm with Steve on that, plus it seems to be

Buffalonians most favourite song.

K: I have to go with ... I will be the girl on this one. I have to go with "Re-Designing Wimmin". It's also Justin's lyrics. I wrote a couple of lines in it, but the song was basically written when I entered the band and I was kind of impressed...I mean it is in the lyrics as well. It's kind of about the concept of wimmin that's put in the media. Read the lyrics.

E: I would also have to say the third vote for "Panic Test" just because if everyone like me has had the paranoid fantasy of anything it kind of explains that in the song.

**There are a ton of great bands coming from Buffalo these days. THEY LIVE were a mainstay, but there are tons of others since the CONTROL have come out. PROJECT GRIZZLY, AND WITH INTELLIGENCE, NO TIME LEFT, THE YOUNG ONES, and the like. It's seems like this scene has really started to develop ever since 99 Custer Street came into being. How much is having a space - to have shows and meet each other in - how much is having a show space a factor?**

**Mark Rodenhizer: It smells.**

J: Yeah it smells, but it is great that someone would give up their house to have some of the best shows that I have ever seen there. I think that is the direct catalyst, just having a space where bands can rage all the time so you get an awesome band like PROJECT GRIZZLY out of there as opposed to some places like Toronto where you guys don't have anywhere to play.

**Mark: We just have CIUT now.**

J: Yeah so that lousy bands from Buffalo get to come up and muddle up your radio station for a while. Yeah, but were we talking about Craig Humley?

**No we weren't and stop bringing them into this. I am just wondering because I haven't noticed a lot of Buffalo bands until 99 Custer Street came into being and I am trying to figure out what it is about that ....you know was it because people start seeing each other or is it because there are awesome bands that come through and you want to open for them ....**

# EQUALIZING DISTORT

ISSUE 2, NUMBER 10

**EQUALIZING-X-DISTORT MONTHLY** is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, chaos punk, and Killed By Death scenes, which means we play material like the Scholastic Deth, Pretty Little Flower, Youth of Today, Head Hits Concrete, Crude, Strong Come Ons, Wednesady Night Heroes, and the Viletones.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

**Equalizing-X-Distort**

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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## CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for November 2002

### Band

1. Infest
2. Self Defense / XFilesX
3. Crucial Unit / R.A.M.B.O.
4. Defiance
5. Various Artists
6. Ready to Fight
7. Various Artists
8. R 'N' R
9. Soothe
10. The Pac-Men

### Title

- No Man's Slave  
Nowhere to Run, Nowhere...  
Sea of Steel, Volume 1  
Out of the Ashes  
Mie City Hardcore, Volume 2  
Never Back Down  
Drunk Fools vs. True Til ...  
I've Had It  
s/t  
unauthorized

### FormatLabel

- LP Deep Six  
ep Room 101  
ep Ed Walters  
CD Punk-Core  
ep MCR  
ep Cadmium Sick  
CD Lāja  
ep Cadmium Sick  
ep Devour  
ep independent

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



S: Personally, I noticed that a lot more friendships were developing just because we were just seeing each other more often and there was a few other show spaces that were only a few blocks down that got unfortunately closed up and now Custer is the only place again, but I imagine some other basement will pop up and then get gobbled up by the cops sometime. But it is just that people keep coming out and keep making friends with one another and at first it was people just going to experience music and now you see your friends there and you are having fun and you're listening to music and it is just something to do with your evening. And the bands, I think Buffalo is at it's high point since I have been here. I have only been here for four years so I don't know much. I wasn't around for the HALF-MAST era.

**Mark: DESPAIR.**

**E: CANNIBAL CORPSE.**

K: I have to say that the kids who live there are very positive, as well and they make sure that younger kids can come. They make sure that their parents feel comfortable leaving them there and so a lot of younger kids get to experience the scene a little bit more then say a bar or a club.

**What are some of the bands from this basement scene that we should be paying attention to ?**

J: Well NO TIME LEFT rules the world, of course, but ABUSING THE WORD are pretty awesome. They are new. They are a band from Medina and most of them are ex-patriots from that awful little city and they all live in Buffalo or Fredonia now and they have a new band called ABUSING THE WORD. It's good, insane, and melodic hardcore. Eric you like bands.

E: I was just about to say ABUSING THE WORD.



**Justin in the background. Kristen and Dave on vocals.**

J: Of course the other bands that you mentioned.

E: CAN I SAY

J: BLINK 183, they are a new band (*laughter*). They are kind of like SUM 45.

**How did the ep with Dave Last and Solomon Method come about ?**

J: I believe it goes back to you Mr. Perry and your birthday party.

**Mark: Stephe Perry Appreciation Day.**

J: Yes, yes. Two associates of ours - Mr. Dave Bailey and Mr. Eric Ellman - brought a copy of our demo up and played it for some of the cats on the show. I think it was on the show.

**Yeah, we did it as a demo feature.**

J: He heard it and he was very impressed and he was nice enough to say that he wanted to do something with us so we just worked that out. And he ended up putting out the 7".

**Does Custer Street have a studio there as well ?**

J: Well I know that R U I N A T I O N recorded something in the basement one time.

**Mark: That's why R U I N A T I O N records sound like R U I N A T I O N records.**

J: No it is just a house and a basement there. **On your website there is a call for submissions to do a split with a band.**

J: Yeah we were interested in that.

**Is that still happening ?**

J: I don't think so because we didn't get a chance to record, because we are kind of on a time schedule right now. A very tight schedule.

**How come ?**

J: Kristen, do you want to answer that ?

K: I'm going to 'nam (*laughter*). No, but I am going to study in Vietnam for a semester this spring so we will be on hiatus for about 4 months.

J: So instead we are just going to write an album and hope that someone enjoys us enough to help us put out an album.

**So you are going to record before you go ?**

J: I think we are going to record it sometime when she is gone or when she comes back. She'll be included, that's for sure. We just have to work stuff around her schedule.

K: I think they are replacing me with someone named Dave Bailey.

**How can people get in touch with ROBOT HAS WEREWOLF HAND ? What are the different ways that**

**they can contact you ?**

J: Smoke Signals.

**A mailing address possibly ?**

J: You can write me. I'm Justin. My address is 19 Tremont / Buffalo, NY / 14213, but we are pretty good about e-mail so if you e-mail the band ....

E: werewolhand@hotmail.com and you can also go to the website which is [www.robothaswerewolhand.cjb.net](http://www.robothaswerewolhand.cjb.net)

**Are there any last comments or border stories ?**

J: Luckily no, although ....

E: They were convinced that I had pot with me and wouldn't stop asking, which I didn't.

K: If you could see this gentleman...

J: Yeah, his hair. And he was wearing bandana at the time.

K: I would accuse him, as well.

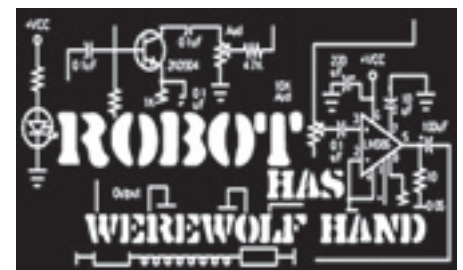
J: Yeah, I think that's about it. We have only been playing for 8 months so we are incredibly happy that people have been into us and I just want to say thank you to everyone that has kind of helped us out, present company included.

**Thank you for coming up from Buffalo. That is no small feat.**

*Photos were taken by Martin Farkas.*



**Left to Right: Justin, Kristen, Dave, and Eric.**



# DIRTY ROTEN IMBECILES

*This interview was conducted by Daragh Hayes on September 16, 1981 in Freiburg, Germany at the Crasch Club. To situate this, the interview was conducted with Kurt, the singer while they were on the first ever tour of Europe just after the "Crossover" LP came out.*

*This interview has never appeared in print before and was originally intended to run in a zine that Daragh was working on. Daragh used to live in Toronto and was the guy behind the "Hardcore Hotline". He has since moved to Tokyo and has been a huge help with the radio show. He remembered that he had this interviews and offered it to us for printing in the radio zine and after having read it, the interview really captures some of the polemics behind crossover. I hope you enjoy it.*



**How were you guys finally able to make it over to Europe? I know you've been planning on it for a while.**

We just finally got enough money to. We finally made some money on our last US tour. Usually we lose money so this time we finally made some plus we just signed for another few records on *Death Records* so we got an advance for that, but it's not that we didn't get the advance before we came here, but it's like we know it's gonna be there when we get back so we can go ahead and spend all the money.

**Has Europe lived up to your expectations? Before I came over I was hearing a lot of stuff like "Oh in Europe the scene's really united, there's a lot less apathy, people are more politically active" or whatever. Have you seen any of that?**

Yeah, like in Belgium the punks boycotted both of our shows because they said "Oh DRI it's... **Capitalist pigs?**" (laughter)

Yeah but it didn't really matter-because both of the shows were sold out anyways so even if it wasn't boycotted there still would've been a lot of people that couldn't get in.

**I heard they had a flyer protesting your gigs with a skanker with a dollar sign through him.**

Yeah we did about a hundred interviews there trying to explain ourselves. Maybe some people will realize what we are doing and maybe others will still keep boycotting us, I don't know.

**Other than that has the response been good?**

Oh yeah, we've been having a lot of fun and the people here are really nice.

*(Talk about how people don't thrash in circles in Europe like they do in North America)*

**Have you guys gotten any anti-American sentiment? I've heard about other bands coming over and people were sort of trying**

**to hold them responsible for the US's foreign policies.**

Only in Belgium and that was the same place we had all the other problems. They put up this poster at the show which said 'DRI - AMERICA, Love it or Leave it'. So they were saying we shouldn't talk against the United States and still live there in other words, that we should move here. But that's (the U.S.) where are families are and everything.

**Well you can't be expected to move, in an effort to be politically correct.** Other than some of it's politics and a bit of the mentality it, is a good place to live.

**I don't really know that Belgium is any better than the United States either as I'm not that much of a politician.**

I'm not into it that much.

**Are you guys happy with the "Crossover" album?**

Yeah.

**Has anyone complained that it's too metal?** In our band you mean?

**Not in the band but have people come up and said...**

Oh yeah, a lot of people just think our first album is God because they've heard it about two billion times in the last five years and they've probably heard the new album, you know, only once or twice. It takes a while to sink in, but basically it's still our style 'cause we made it.

**I guess a lot of people are still wishing you'd make you're first EP over and over again.**

Yeah but that'd get boring for us.

**It'd get boring for everyone else, too.**

For us it'd be even more boring, cause you only have to hear it once a year or something but we got to play it every night, the same songs! It adds a lot more variety to our live set, that's what I like about it 'cause now we can still do almost everything off the first two records plus the new record, mix the new record in. We can have ten fast songs and then a slow one instead of just an hour of full thrash.

**Are you glad that more "metalheads" are getting into your stuff? I know some bands were originally very happy about the two scenes coming together and then a year or two down the road they were saying "ah, we didn't think it would turn out like this!"**

I'd hate to lose all our original fans, or whatever you want to call them, the original people that used to come to our shows but you know, back then, it's like we toured 5 times the United States and for probably the first four times we

played to the same fifty to a hundred people in every city 'cause those were the people that liked us and those were the people that would come. Now it's probably those (original) fifty plus another five hundred metalheads or something like that. It's cool for us but I'd hate for those first fifty to stop coming to our shows just because they don't like being in the same room with a bunch of longhaired people. But in the United States it's pretty cool there. Like the total crossover scene now, everybody's getting used to it. It's just a lot more fun. Everybody can come to our show now without having to worry about getting their ass kicked.

**I've been seeing you guys in a lot more mainstream metal magazines like, I don't know, "Metal Hammer" or whatever and...**

Yeah, I guess they figure they can-sell some records by putting a poster of us in a magazine or something like that. It's not like we go around asking and giving them the photographs, they get them from people that we don't even know and they just put it in there.

**Since you guys are getting more exposure and you're getting to be, I guess, a "bigger band", aren't you afraid that when you're doing things, like playing bigger shows for example, that you're going to have less contact with the audience?**

It's already like that. That's one of the things we talk about a lot and everybody in the band is pretty much agreed that we don't want to have to play big shows where like people aren't even allowed to slam and where they have seats all the way up to the stage and all that kind of shit. We have done a few shows like that but just opening up for bigger metal bands like ANTHRAX or METAL CHURCH.

**ANTHRAX at the Olympic huh? Was that good?**

Oh that was totally radical. There was like five pits going on! The Olympic Auditorium is cool but some of the other places we played with them on our last tour like in Texas and stuff were like theatres and anybody who even stands up in their seat was thrown right out. Dragged right out in front of our eyes and kicked right out the door. We don't want to get into that. We've played with METALLICA and SLAYER in some bigger stadiums where they don't allow thrashing, but we've always played places like

that 'cause sometimes you just have to, places where thrashing is just not allowed because it's usually an insurance problem. A place can't be open without insurance and the insurance company won't give them insurance if they've got people slamming and stagediving. We're

just talking about it (playing those types of bigger shows), still trying to work something out.

**Do you guys think you can get bigger without making concessions on your original HC-type ideals? You know, not too big business, staying close to the audience or whatever.**





Can we continue it do you mean?

**Yeah, is that something you're really going to strive for ?**

Yeah definitely. We definitely still want to be close to the crowd but it's kind of weird though, it's like somebody tries to make you big, like these magazines and stuff like that. You know it's like sometimes you almost have to keep people out of backstage and shit like that because some people are just too wild and it's like every night you just don't want to be surrounded by all these people trying to get autographs and shit like that.

**Have you had a lot of people trying to get autographs ?**

Yeah, some places. Other places it's nothing. Like tonight, I might've signed one or something but some nights I'll sign like a hundred in certain cities.

**So you do sign them ?**

Yeah.

**Don't you think that's kind of bullshit though ?**

Well, it seems like you're real arrogant if you don't do it, and it means so much to them and it's just so little to you. Like you could just sign your fucking name a million times and they're going "Alright! KILLER!" It makes me feel good because it makes them feel good. But then again, at the same time, like I wrote that song "Go Die", I don't know if you've read the lyrics to it or not. And that's just telling people basically that you shouldn't idolize us. They could just fucking start their own band the same as we did in their garage or whatever and end up in the same place as we are and they should spend more time thinking for themselves and just doing their own thing instead of putting so much time and energy or whatever into what we're doing.

**What do your parents think of the band right now?**

They're glad we don't practice at home anymore (*much laughter*). Now it's pretty cool. I'm starting to be able to payoff some of my debts that I've incurred over the first four years or whatever. I had to borrow from them a lot when we started out the band because we couldn't afford to have jobs 'cause we were always on tour but we were always losing money, now we're starting to actually make a little bit of money where I can start paying them back but I still have like another \$5000 to go. \$ 5000 ?!

At least, so I still got a while to go. (*talk wanders off again until...*). We're on a world tour right now. We've done the U.S. and Canada, we're doing Europe and England and then we've got a month off before we're gonna go play Australia, New Zealand, Japan and Hawaii. That's going to end the tour then we'll probably

take another month off and then we're gonna do another album and then start all over. We're trying to get around, it's boring staying at home. If you want to play shows you can't keep playing the same city every weekend.

**Can't it also be boring on tour ? Doesn't it ever seem like it's the same thing night after night?**

Well, it's kind of like that now, it's kind of like that way because... When we just toured the U.S. and Canada all the songs were brand new off of the new record so it was really cool, and we still don't even have them totally down pat but we're starting to get a little more used to it so we're all

getting kind of anxious to put out a new record again, so we can get ourselves some new shit to play. But we know that the people here have never seen us so that makes it better.

**Why didn't you play Italy and France?**

I don't know why we couldn't play Italy and France. Maybe next time, that's all I can say. I guess we didn't have enough time or something.

**You guys didn't book the tour yourselves then ?**

We had different agents working on it like one promotion agency in Germany, one in Belgium and probably one in England. You know, separate people handling it (*Talk wanders off to DRI t-shirts!*) In Belgium, everybody had DRI shirts, bootleg DRI shirts, sweaters, hooded jump suits and things. A lot of people made money off our t-shirts.

**Does that bother you ?**

It's bad really as we'd like to have a monopoly on our own product but at the same time at least it's getting out there and a lot of people are wearing them and stuff cause they can't always get them from us, especially over here. Someday we're gonna try to, well basically what you have to do if you want to stop bootleggers is you have to get a company, you like sign with what you call a merchandising company and then they have the rights to make it and then they'll make sure that nobody else does it 'cause then they'd be losing the money. But then by doing that, it relinquishes more of our control to somebody else so it's not something we really want to do but it may come down to that.

**Do you guys still want to get your own record label going ?**

We wanted to originally (*Dirty Rotten Records*), but it's too difficult to take care of all that business and the band at the same time. We don't want to end up with like what happened with MDC and their label (*R*

*Radical Records*) where it's like all the bands were pissed off at them and shit cause they weren't getting their money on time or they promised money and they didn't get it and stuff like that. I think they just had too much work cut out for them because they were always on tour themselves and working on their own stuff and still trying to practically manage 4 or 5 other bands, the DICKS, BGK, and us and all these other bands.

**They kind of bit off more than they could chew.**

Yeah, way too much.

**What do you think about Reagan's politics ?**

I don't think he really has a whole lot to do with it. Everybody just uses his name because he's the

easiest to point out, but I don't think he really has anything to do with the policies. It's all run by

major corporations and CIA-type shit. Reagan's just pretty much a puppet, somebody for everybody to shoot at and scream about....

There's almost no bands where like everyone in the band has like a certain policy where they're all like non-racist or non-sexist. It's usually just one person that writes the words who has like

certain ideals 'cause it's hard to find four people you can get along with who have the exact same ideals as you and it'd probably be kind of boring if it did.

**I've been hearing that people here put up with a lot less garbage from skinhead groups.**

Yeah, they do.

**I heard it was getting pretty rough while you were in Belgium.**

Yeah they don't put up with it anymore I guess, it's a lot more serious to them. Like in the United States a few skinheads will ruin the whole show for everybody and nobody will fight back or anything.

**I think it's better to fight, back but here it gets pretty extreme. Like I heard two skinheads were killed (in Belgium).**

Yeah, in Belgium three skinheads were killed. They threw bombs into the club, teargas bombs. It's a lot more serious, they (punks and skins) fight a lot more over here. It's like, the skinheads in the United States don't have their own shows or their own bands so they just go to the regular shows that everybody else goes to. Sometimes it's not bad and other times it gets real nasty.

**Do you think it's good that people are willing to take a stand for the scene and not let it get ruined?**

Yeah, I wish that would happen in the United States more...

*Next issue we will run a transcription of the last DS-13 show in Tokyo, which was the second last show ever. In the following issue we will run an interview of Negazione so keep reading.*



# Reviews

## Against Me! "The Disco Before the Breakdown" CDep

I'd never actually heard AGAINST ME! before getting a chance to review this new EP. I'm not exactly sure how to describe them (In some punk circles that kind of confusion is usually attributed to talent, but I insist that's not always the case (but let's listen to this before we judge - good critic!)). Emo folk punk (that'll do). The title track starts with a jangly guitar riff and the singing reminds me of bands like HOT WATER MUSIC (cheap Gainesville reference-point (GVRP for short)). "Disco" starts to get faster and some horns come in a LESS THAN JAKE style (GVRP number two), but ska it is not. Actually sounds more like GRADE (no GVRP) circa "Separate the Magnets". Second song sounds pretty similar to the up-tempo part of "Disco", sans-horns. Third song is "Beginning In an Ending". No punk in this composition. Just jangly folkisms. Singing is off-key, but not in that sometimes-endearing kind of way. Lyrics are all diary-style stories (I hate those!). As always, the *No Idea* (I'll award myself half a GVRP for that one) artwork and layout is top-notch. Overall, this record is a bit of a snoozer, but to be fair I think bands like this come across better with their live shows. 2-1/2 out of 5 on the Gainesville scale, but I'm willing to round it up to three after a few listens. (No Idea / PO Box 14636 / Gainesville, FL / 32604) - MR



## Agitated "Go Blue, Go Die" CD

An unearthing of this short lived Cleveland band that lived in the early 80's thrash scene. This is the kind of demo recordings I lived for when I was first getting into hardcore and the anger and energy is not lost on me even today. This reminds me of the NEGATIVE GAIN "Invasion of the Killer Bears" demo or early HYPE. There is breakneck thrash played as fast as these kids can. They credit BLACK FLAG, MINOR THREAT, DISCHARGE, and NEGATIVE APPROACH and although this doesn't aspire to any of the aforementioned you can hear elements of all in their sound. The guitar solos are all fucked up and chaotic sounding like Greg Ginn. The pace is borrowed from MINOR THREAT and N.A. Their commitment to politics is from DISCHARGE. The AGITATED are a blend of all of these greats. It's too bad the AGITATED were so short lived, but they did manage to get tracks on some tape comps as well as the "New Hope" comp. The "New Hope" tracks are found on this collection, but so are 11 other unreleased rippers. One of them is an incredibly fast version of IGGY POP's "I got a Right". The AGITATED featured members from the GUNS and the DARK, which were some of the same people who went on to form KNIFEDANCE and STEP SISTER. There are also some live tracks on here, one of which is a cover of MC5's "Kick out the Jams". (Smog Veil Records / 316 California Avenue #207 / Reno, NV / 89509 / USA) - SP



## Astrid Oto s/t (discography) CD

Aaron Cometbus has some kind of cult following. The Bay-area writer, artist and (in ASTRID OTO's case) drummer is one of those guys who just cannot do wrong. ASTRID OTO continue in that proud tradition. This compact disc is a collection of songs from 7's (I don't know which ones cuz despite the snazzy artwork and lyrics, no recording info is provided). Songs all sound similar to CRIMPSHIRE (great effin band!). For a more accessible comparison, think about maybe a dirtier sounding OPERATION IVY, with no ska parts. Short & catchy. Always catchy. Male and female vocals are yelled, but intelligible. Sometimes not all elements of the songs "add up". Don't make sense. Doesn't always sound "right", but it's always fun. I'd still like to know where I can find the songs on vinyl. But as an ASTRID OTO starter kit, this discography will frequently find itself in my player. The kind of band you listen to 837 times in a row on a three-day sleepless binge in between some drug-free hallucinations and a four-hour bus trip to visit your sister. (No Idea / PO Box 14636 / Gainesville, FL / 32604) - MR



## Blind Pigs "Sussewut" LP

The BLIND PIGS are from Brazil and with as many scenes crossing over these days it should not be out of the realm to have a sound that draws on

street punk and pop punk material at the same time. The BLIND PIGS embody the anthemic structures of '77 pogo punk the way the CASUALTIES do, but they have melody that ANTI-FLAG has or even the TOY DOLLS. There is certainly a silly nature to some of their material which makes a TOYS DOLLS comparison more relevant. Some of it even reminds me of FUN PEOPLE, but with more of punk grounding. The vocalist sounds like the singer from TEAR IT UP, if you can believe that. This is a collection on vinyl of two earlier CD releases: one was released in 1997 and was called "Sao Paulo Chaos" and the other came out in 2000 and was called "The Punks are Alright". Most of the songs are in english, some of them are in Portuguese, the who-ah-ohs are in punk-speak. There are covers of the CLASH, the LURKERS and the FORGOTTEN REBELS including a second Rebels song that has been re-worked into a song about the SEX PISTOLS re-union. I'm not necessarily into either scenes but brought together the BLIND PIGS have the right energy and genuine ideas and tuneful approach that will see repeated listens. (Hohnie Records / An Der Kuhtränke 7 / 31535 Neustadt / Germany) - SP



## Crunky Kids, The "A is for Angry" ep

A raw thrashy hardcore trio from Painesville with some basement sounding production that facilitates the pissed energy behind their sound. The high pitched sneer of the vocals mixed with an impatient pace leads to a sound that grabs your attention like the h-100s did. The guitar sound is pretty beefy despite the Jap-core-like production. However the CRUNKY KIDS embody that rust belt dirty thrash sound that has revitalized our scene in bands like 9 SHOCKS TERROR and BOMB BUILDER. Thuggy is how I wish Doc Dart of the CRUCIFUCKS sounded and his vocal style further reminds me of the whiney vocals behind early GUILT PARADE when they were a great band from New Brunswick.



## Membership Drive Thank you

We would like to thank the following people for their generous support of the recent Friends of 89.5 Membership Campaign. Bennett Jones-Phillips, Zoe Dodd, Ben Edgar, Laura White, Craig Carron, Imantz Krumins, Andrew Reynolds, Jon Kruithof of the BLACK EYES CLUB, Mark Davidson of PUT TO SHAME, Dario Guaio, Mary Ann Guaio, Mr. & Mrs. Rodenhizer, Betsy Carter, Katie Whitaker of CKLN's Aggressive Rok, Al Ridley, Mark Davidson, Lisa McLean, Lisa Roosen-Runge, Marek Colk, Erik Lovblom, Daragh Hayes, Jill Heath and Anderson Rouse - Station Manager at CHRY.



We also wanted to thank the BLUE DEMON, Marina Robinson, Nik Kozub of the CLEATS / VEAL, my mom and sister for sharing their experiences with campus-community radio sector and Equalizing-X-Distort in specific. It was greatly appreciated.

A special thanks goes out to Bennett Jones-Phillips who edited "Hedge Attack" for us at the last minute and then did the dubbing out of pocket and then came down and helped answer phones. Thanks to Zoe Dodd for her work on the filming of "Hedge Attack" and then for coming down to answer phones after an 8 hour shift of answering phones right before the program. For those who have not seen this film, you have to try and get your hands on a copy. The hedgehogs should not be forgotten as they are the unsung heroes behind this testament of fun.



We also wanted to thank Ben Edgar, who does all that extraordinary sound work and then comes down to answer phones - above and beyond the call of duty, dude.

We also wanted to thank Rod Orchard of Full Contact magazine for donating a sleuth of zines as pledge incentives and Dion Conflict for pulling together the Conflict Archives prize pack, which included a pair of tickets to his next two screenings and a copy of "Trailer Park Crackheads".



The CRUNKY KIDS do an ONSLAUGHT cover to sport allegiances with the metal side of the crossover heyday, but they do a strictly hardcore version. (Hibachi Records / 497 Owego Street / Painesville, OH / 44077-4122 / USA) - SP

#### Head Hits Concrete / My Mind's Mine split 10"

Winnipeg grind aficionados dish out 9 new tracks of burly biker sounding power violence. The biker sound is a unique combination of guitar and bass sound that derives from something similar to MOTORHEAD, but to say that this comes from the same school of MOTORHEAD would do a disservice to both camps. The music is chaotic in its speed like the first GANG GREEN recordings only pitch shifted to higher RPMs. HEAD HITS CONCRETE (HHC) is also chaotic in song structure taking all kinds of twists and turns on their bumpy road. They require a real attentive listen for familiarity. Some of the slower parts are tortured and trudging, but serve to emphasize the speed of their breakout parts. I liken HHC to DROP DEAD in a tug-o-war contest with PHC at a biker bar. Coincidentally enough, MY MINDS MINE (MMM) start their side with the same 3-Stooges sample that begins the PHC album. But that's where the comparisons end. MY MINDS MINE flatten my speaker levels with varying degrees of "fast". I have never heard them this good. The vocalist sounds like a wild cat with a shredded voice that is eardrum sheering. Without warning MMM can turn it up to double time in a pace that is trippingly fast. MMM end up closer to the DROP DEAD side weighing in on the speed side of the power violence equation. (Sounds of Betrayal / Box 7092 / 200 42 Malmo / Sweden) - SP

#### Hellnation / Slight Slappers / Real Reggae "3-way" split CD

Three bands that play blinding fast music. HELLNATION start off with an indie rock intro to try and catch folks off guard. This doesn't last long as the launch into some blinding fast grind thrash. This is possibly the best stuff I have heard from them. They even crank out a tune in Spanish or Portuguese, as well. The SLIGHT SLAPPERS session is taken from a live show. You can make it out, but the recording does suffer from over-modulation, which has this annoying clipping sound everytime things get intense. I would rather listen to SLIGHT SLAPPERS studio stuff. REAL REGGAE's material is also taken from a live show. I have to tell you that I am not a fan of live records. Leave those "Live" releases for the BOB SEGER fans. It is even worse for power violence bands because their music is at a blur already. The only time it really works is for the 2 reggae instrumentals that REAL REGGAE does at the end, but it seems pretty weird to have these songs in with sets like this. Get this if you want to hear 5 great new thrashers by HELLNATION. (MCR / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan) - SP



#### Lost Kidz D.I.Y. CD

Screaming emo-violence from the Sherbrooke region. Most of the lyrics are in French, which is pretty cool because it is better to have bands singing in their mother tongue – the lyrics just make better sense. The LOST KIDZ are from a school of hardcore that came out a few years back and was popular in Ottawa and Montreal. They use sweeping layered emo chords to drive their songs backed up by syncopated drums that thunder and vocals that are screeched out with a desperation that is beyond the singer's capacity. Comparisons to DRIFT's sound in the more intense times make a lot of sense here. LOST KIDZ do soften up to include pretty sounding interludes, but it is more the exception than a consistent song structure. And a lot of their heavier parts can get really pounding. I would venture to say that the LOST KIDZ are much better than JONAH and have improved on the ground that DRIFT were trying to forge. (Benoit Pepin / 432, Boul Queen Nord / Sherbrooke, QC / J1H 3R3 / Canada) - SP



#### New Creatures, The "Penelope Flowers" CD

The NEW CREATURES may have been something in their day, being born out of the bowling capital of the rust belt (Dayton, Ohio), but this fuckin' piece of shit sounds like a lame version of GUNS 'N ROSES. The NEW CREATURES were a three piece starting back in 1981 who involves one of the guys who went on to form GUIDED BY VOICES. They incorporated mod and psychedelia into their mid-western garage punk sound. But their sound is really lame. It sounds like GNR



unplugged mixed with a Robert Plant album OR one of those bad hippy folk rock bands from the "Hair" era that came back and tried to invade the Minneapolis scene through bands that were lesser than SOUL ASYLUM or SQUIRREL BAIT. This makes me want to listen to the "Sound of Silence" and I hate Simon and Garfunkel. I can see the archival value of releasing the guy from GBV's punk band, but this recording has very little punk left in it. (Smog Veil Records / 316 California Avenue #207 / Reno, NV / 89509 / USA) - SP

#### Offbeats "Dumb Looks Still Free" CD

One part the QUEERS, one part ANGRY SAMOANS, one part BUZZCOCKS, one part NEW BOMB TURKS, one part JELLO BIAFRA, and one part DEAD MILKMEN. The OFFBEATS are from the Cleveland area and featured one of the members from the AGITATED and another member in an early rendition of the AGITATED, but their first drummer went on to play for the reformed PAGANS. This collection spans the band's history from 1982 through until 1986. The music is not placed in some retrospective order to make it easy to trace the band's progression. Instead it appears in chunks and I like how the disk ends with some of the earliest stuff. The OFFBEATS wrote a lot of amazing songs. They were described by one reviewer as "thrash pop" and in some ways this term is apt. They have songs that barrel along at an early QUEERS, early NEW BOMB TURKS pace while still retaining BUZZCOCKS melodies (See "My Dilemma"). Some of the later slower songs sound like the words were written by a mixture of seriousness and stupid fun – like having Jello Biafra and the singer from the ANGRY SAMOANS pulling together their lyrics. And at times the singer sounds like the guy from DEAD MILKMEN over top some manic paced hardcore. All their various incarnations work very well and I would even dare to say that the OFFBEATS were as good as the BUZZCOCKS or the UNDERTONES but the OFFBEATS played for a hardcore scene as opposed to the early punk scenes, which explains why their music is so much faster. Furthermore, I think this is a harder style to write for because you had to be fast and still retain a melody and very few can do that. Apparently the OFFBEATS were signed to *Relativity* and the label released a really bad recording, but this CD doesn't touch any of that crap. You'll be left wondering why this stuff wasn't released earlier. (Smog Veil Records / 316 California Avenue #207 / Reno, NV / 89509 / USA) - SP



#### On Alert CD-R 2002 demo

This is the first demo from a new Buffalo band featuring members from PROJECT GRIZZLY and Nick from NO TIME LEFT. Consequently, there is a bit more of a youth crew thrash sound to this recording. They still rip through a set of 7 new songs, but the music isn't as power violence influenced. It is more in the youth crust vein. The vocals are much more strained crew sounding. And they have all women doing the group back ups – not just boys fun. The song "Oil Stains the Stars Black" is one of the first songs I have heard about the U.S.'s attack on Iraq. But ON ALERT are no one-issue pony as they speak out about the religious right ("I Won't"), slavery ("Mending 500 Years of Broken Trust"), and society ("Societal Downpour"). The Buffalo basement scene strikes again. The iron is hot. (e-mail: projectgrizzly@hotmail.com) - SP



#### Radon "We Bare All" CD

These recordings (a partial discography containing studio material from two EP's and two compilations as well as thirteen live tracks) wear their age surprisingly well (they date as far back as 1991). While the guitar sound on the early seven-inches don't do the songs justice (Geetar playing is real good, too. They just sound like they're put through cheap distortion pedals picked up at Scott Ian's yard sale sometime after ANTHRAX started to suck), RADON's charming pop-punk doesn't suffer. Their sound is similar to WESTON or PLOW UNITED (although more, um, "eclectic"), but if you're fifteen years-old and reading this, you probably don't know what those bands sound like (All three bands are something rare in the melodic punk world: GOOD). Live material sounds pretty good, but maybe a little over-long. The live stuff makes you wish you were there when it concludes with seven minutes of MISFITS ("Astro Zombies", "I Turned Into A Martian", "Night of the Living Dead", "Skulls") and also contains PIXIES, SMITHS and HUSKER DU covers (No Idea / PO Box 14636 / Gainesville, FL / 32604). - MR

### **Ramones** "End of the Century" CD

Some people will try and tell you all you need are the first four RAMONES albums. Those people are a) wrong; b) misinformed; c) assholes; d) nerds; or e) all of the above. Produced by rock 'n' roll legend Phil Spector, "End of the Century" is the stuff of legend. Their highest charting record, the album contains a fusion of pop gems, garage energy, punk rock attitude, and the infamous Spector Wall of Sound. With classic songs like "Do You Remember Rock 'n' Roll Radio?", "Rock 'n' Roll High School" and the amazing "Danny Says", how could any serious Ramones fan neglect such an underrated album? The extras on this Rhino reissue include the Rock 'n' Roll High soundtrack version of "I Want You Around" and demos of "Danny Says", "I'm Affected" and "Rock 'n' Roll Radio" and others, produced by Ed Stasium. You've gotta own this. Top notch liner notes and cool pics of Spector and the bruthas. E is for essential. That makes "E" the answer class (Rhino Records / [www.rhino.com](http://www.rhino.com)). - MR



### **Rotters, The** "Wrench to the Nuts" CD

The ROTTERS play some very MINUTEMEN style country punk complete with jazz quirks and a little of the Greg Ginn's guitar solos, which means some chaotic sounding power chords. The singer sounds at times like a more hick version of the singer from the RHYTHM PIGS or a more rock version of the NEW BOMB TURKS shouter. And the lyrics draw on experiences from the south (Read "Bible Belt 12 Gauge"), which is interesting because these guys are from Los Angeles. In fact, the ROTTERS have been around in various incarnations since 1979. This is their first release in some time. The line up is new. The sound borrows from newer and vintage schools of country garage sounding punk rock. Respect is due for someone who has been at this for this long and is still relevant and potent. (Dionysus Records / P.O. Box 1975 / Burbank, CA / 91507) - SP

### **Spitting Teeth** "Don't Believe the Hype" ep

This is their second ep from these Seattle bad boys (Did you know that Stev-o from "Jackass" put out their first ep?). The guitar is raw and has a bit of a DKs twang to it, but it is ever so slight. The singer sounds like Dave Dictor from the "Millions of Dead Cops" period. And the lyrical content has a similar sense of humour that CRUCIAL UNIT or CHARLES BRONSON. Combine the DKs with MDC and CHARLES BRONSON and SPITTING TEETH is what you will get. The fuckin' sample at the beginning of the "Kids are Fuckin' Rad" is something I have never heard before and I am a fan out samples and out-takes. This one would be part on a "best of..." for punk samples. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA) - SP



### **Uncle Charles** "action speaks louder than words" ep

Sweden's version of HIS HERO IS GONE, but only from the perspective of their fast material. This is ironic because HHIG borrowed quite a few influences from Swedish hardcore. So if you stripped down HHIG to their hardcore elements UNCLE CHARLES is what you would get. The guitars are heavy and fast, the vocals are throaty and severely damaged sounding, the bass has that overmodulated distortion that crackles, and the drums are pretty straight forward hardcore beats. There are two vocalists, which make for a better back and forth, but most of the lyrics are written to a DISCHARGE structure. This is no surprise as the cover song they left off from this same session is "Doomsday". However unlike DISCHARGE, UNCLE CHARLES get straight to the point packing in 9 songs on a single ep. UNCLE CHARLES play at a good clip but then they should with members of HUMAN WASTE in the band. (914 Records / e-mail: [ninefourteenrecords@hotmail.com](mailto:ninefourteenrecords@hotmail.com)) - SP



### **W.A.V.E.S. / Hellbound** split CD

The first three tracks are W.A.V.E.S. from Japan and with an acronym as ridiculous as Guerilla Incendiary Sabotage Mutineers you'd expect a G.I.S.M. knock off, but no such luck. Instead, World Active Voice Extreme System (W.A.V.E.S.) charge out with a more traditional sounding Japanese rock punk sound. There are a couple times



## demo features

### **Police Beat** "Snitches get Stitches" Demo -

featured on the December 1st program  
POLICE BEAT are a four piece from New Bedford, which is distinct from Boston. As their name suggests there is an SSD influence, but right from the first chords their sound is noticeably influenced by INFEST. But they are not as fast as INFEST. This allows their breakdowns to have more power to them. And their group choruses are also bolstered due to better production. So in some ways this has improved upon the sound of INFEST while taking away some of the speed, which was essential to the power violence nature of the band. Definitely unique in some ways while borrowing on some hardcore standards to build a sound. Aside from the bands already mentioned they list JERRY'S KIDS, NEAGTIVE FX, and older NYC hardcore as their influences. But I am a fan of all the aforementioned. As an interesting side note the drummer (Edson) also plays in XFILESX and the guitarist (James) also plays in SAY GOODBYE. (Shane Mackie / 105 Nauset St / New Bedford, MA / 02740 / USA / e-mail: [xshaneofstrengthx@hotmail.com](mailto:xshaneofstrengthx@hotmail.com) / Web: [www.howsyouredge.com/policebeat](http://www.howsyouredge.com/policebeat))



### **Uncle Charles** "Another Day, Another Dollar" CD-R - featured on the December 8th program

UNCLE CHARLES are a five piece from Sweden, featuring members of HUMAN WASTE. The music has the essence of greatness by being burly sounding while still retaining speed. Of course it is the DISCHARGE influence that informs this Swedish sound. It is thick, but it is also quick. The three chord repetition is subtle, but informs the song structure. There is two singers, one with the throatier HIS HERO IS GONE gruffness and the other with a high pitched sheering screech. Both styles are excellent and set up a neat call 'n response effect. There are also some neat straight edge sounding influences: in one song there was the false start chugg, in another there was the breakaway build up. I really think that Felix von Havoc's analysis of the youth crust genre is taking hold. But for the most part UNCLE CHARLES lives in the speedier d-beat crust world. (Uncle Charles / Box 55 / 832 21 Frösön / Sweden / e-mail: [unclecharles@home.se](mailto:unclecharles@home.se) / Web: [www.unclecharles.cjb.net](http://www.unclecharles.cjb.net))



### **I Attack** "Domestic Hardcore" demo - featured on the December 15th program

I ATTACK are a 5-piece from Chicago and feature Jose, the guitarist from LOS CRUDOS and Dan the drummer who played in a death metal band called MALDICION. They play a slower version of hardcore more closely associated with punk. Live they do a DAG NASTY cover although this is not really indicative of their style. The guitar has a slightly lo fi sound to it. The singer sounds like a cross between the singer from TH'INBRED and the singer from CRUCIFIX, if you can imagine that kind of combination. A kind of quirkier jocularity combined with a serious delivery in a more pronounced spoken shouting manner. You can make out what he is saying in most cases. (Raul Ayala / 1627 W. Cullerton / Chicago, IL / 60608 / USA / e-mail: [mexpunx@hotmail.com](mailto:mexpunx@hotmail.com))

### **Midnight** Demo - featured on the December 22nd program

MIDNIGHT charge out at you with a dual metal guitar attack reminiscent of SANGRAAL and some of the other new school straight edge bands that have become pre-occupied by metal. But the metal riffage is only the dressing. It is the kind of laughable dressing that we make fun of metal for and it is really minor. For the most part MIDNIGHT have that apocalyptic sounding emo-crust sound that defines Portland. MIDNIGHT also has members who are busy in other bands and are amde up of Scott "turdeye" on guitar, who played in LIMPWRIST and KILL THE MAN WHO QUESTIONS, Joel Brad of FROM ASHES RISE on guitar, Chris from FUNERAL / YANKEE WUSS on bass, and Brie on vocals who is also in LEBENDEN TOTEN, ATROCIOUS MADNESS, and BACTERIA. (2336 N. Killingsworth St., / Portland, OR / 97217 / USA)



when WAVES resort to vocal effects, but they are short lived and off G.I.S.M.'s mark. These songs originally appeared on their first ep and W.A.V.E.S. are x-JUDGEMENT DISORDERLY members for which their track on the "Hibachi Omnibus" comp is pretty righteous. The third track sounds like a horror movie intro that takes far too long to get going, but the first two are decent. HELLBOUND are from Montreal and play a d-beat style similar to INEPSY but way more tighter. There is a thick two guitar attack which sounds like MEANWHILE. The drums are played in 4-4 time with the odd roll or fill, but they sound as fast as this guy can play. There are dual vocals which make for an AUS ROTTEN call and response style. They do an ANTI-SYSTEM cover to close out. HELLBOUND is the stand-out on this split and probably the best band in Canada doing this style. (MCR / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan) - SP

## zine reviews

**Stroker**, Issue #1\*2\*2\*0\*0\*2 - 8-1/2" x 11", 76 pgs. \$4.00

An interview with THOR and a back page picture of old Ozzy. A whole review section dedicated to METALLICA. This is a real zine with a bound glossy cover, stitched on the side with staples, but with old school looking cut and paste layout. Except the copy is all metal. The other interviews are with KIRK HAMMETT, RAGING SLAB, BLOODHAG, HAMMERS OF MISFORTUNE, and ELECTRIC WIZARD. The artwork is by Karla LaVey (any relation to Anton) and Jim Osbourne (no relation to Ozzy). There are an awful lot of naked males in here. Does it make you wonder? (There was no contact address found inside but there was an ad for "Stroker" t-shirts in care of Aquarius Records / 1055 Valencia Street / San Francisco, CA / 94110 / USA. You might want to inquire there about a zine)



## rumourmill

CUT THE SHIT have a one sided ep coming out. Also in the works is an LP on *Gloom* for this summer \* Felix Havoc has a new band called DAMAGE DEPOSIT and they were all the rage at the recent



**Damage Deposit**

Minneapolis thrash fest. Check out their demo on the *Havoc* site \* Busted Heads Records is going to be releasing a sleuth of new releases including the likes of i) a CAUSTIC CHRIST split with R.A.M.B.O., ii) an ARTIMUS PYLE split with DIALLO, and iii) the second BOXED IN ep \* Profane

Existence is back up and publishing again and has just released issue #40 \* RNR made it to our November Top 10 lists and they have a split with SUICIDE FILE, a comp track on "Stabbed to Kill, Volume 1", and an LP on *DeadAlive* \* CRUCIAL UNIT hope to be releasing a full length on *Six Weeks* by summer's end \* Vancouver's RESERVE 34 broke up \* The NOVEMBER GROUP feature the original singer from HISMA and a bunch of other Seattle area all stars and are rumoured to sound like JIHAD \*

## show listings

-Cult Movie Madness-

**THURSDAY JANUARY 16th** @ the Royal, 9:15 pm - Film: Warriors  
-Free Films at Innis-

**FRIDAY JANUARY 17TH** @ Innis Town Hall, 7:00 pm, Free - Film: Un Crabe dans le tete (A Crab in the head)

**SATURDAY JANUARY 18TH** @ Opera House - BLOOD FOR BLOOD, RAMALLAH, RAMMER, PSYCHO ACTIVIST

**SATURDAY JANUARY 18TH** @ Casbah (Hamilton) - HAYMAKER, RIOTSTAR

- Anarchist Cafe -

**MONDAY JANUARY 20th** @ K.Y.T.E.S. - Damn Right it was a Good

Day: From 1968 to the 'anti-globalization' movement (8:00 to 9:30pm)

- READING: George Katsiaficas, *The Imagination of the New Left* (South End Press, 1987), Chapter 1. For more info contact [acafe@nomadology.net](mailto:acafe@nomadology.net). Download the readings at:

[www.acafe.nomadology.net](http://www.acafe.nomadology.net)

**THURSDAY JANUARY 23rd** @ Sneaky Dee's - THE CONTROL (from Buffalo), CURSED, PUT TO SHAME, THE VIDEO DEAD  
-Cult Movie Madness-

**THURSDAY JANUARY 23RD** @ the Royal, 9:20 pm - Film: Army of Darkness

-Free Films at Innis-

**FRIDAY JANUARY 24TH** @ Innis Town Hall, 7:00 pm, Free - Film: Cube

**FRIDAY JANUARY 24TH** @ Lee's Palace - THE RAVING MOJOS

**FRIDAY JANUARY 24TH** @ Horseshoe - TEENAGE HEAD

**FRIDAY JANUARY 24TH** @ Whippet Lounge (London) - THE CONTROL(BUFFALO), CURSED, PUT TO SHAME, THE VIDEO DEAD

- Anarchist Cafe -

**MONDAY JANUARY 27th** @ K.Y.T.E.S. - Who's Emma?: Old School Anarchism Today (8:00 to 9:30pm). READING: Emma Goldman, 'Anarchism: What it Really Stands For'. For more info contact [acafe@nomadology.net](mailto:acafe@nomadology.net). Download the readings at: [www.acafe.nomadology.net](http://www.acafe.nomadology.net)

-Cult Movie Madness-

**THURSDAY JANUARY 30th** @ the Royal, 9:15 pm - Film: Akira

-Free Films at Innis-

**FRIDAY JANUARY 31ST** @ Innis Town Hall, 7:00 pm, Free - Film: Videodrome (starring Deborah Harry a.k.a. Blondie)

**FRIDAY JANUARY 31ST** @ Horseshoe - D4, The 45's

**SATURDAY FEBRUARY 1ST** @ Convocation Hall - Henry Rollins, An Evening with....

**SUNDAY FEBRUARY 2nd** @ CIUT's Studio 3, 10:30 pm - RAVING MOJOS

- Anarchist Cafe -

**MONDAY FEBRUARY 3rd** @ K.Y.T.E.S. Steal All You Can

Motherfuckers: On Crimethinc (8:00 to 9:30) - READING: Evasion (Crimethinc, 2001), Chapter 4. For more info contact [acafe@nomadology.net](mailto:acafe@nomadology.net). Download the readings at: [www.acafe.nomadology.net](http://www.acafe.nomadology.net)

- Conflict Archives presents -

**THURSDAY FEBRUARY 6TH** @ Royal Cinema, 9:00 pm - FILM: Eyes Behind the Stars (Italy, 1978)

Description: During a photo shoot, a lovely model (Nathalie Delon) and the photographer feel they are being watched within their isolated forest setting. His photos later show that they snapped some shots of extra terrestrial life! A local journalist finds out about the fantastic encounter and wants to share with the world the fantastic story, but this is a secret World Government would rather keep from the public! Hidden..behind the stars! This seldom seen Italian film combines the suspense of a giallo, mixed with early UFO conspiracy theories, on a PLAN NINE FROM OUTER SPACE type budget. If you've been asking yourself the question, "What was Italy's first CLOSE ENCOUNTERS OF THE 3RD KIND rip-off?", then this would be it! An old UHF favorite, it also features microcassette technology, low tech Moog Music, and a gypsy-psyche. Based on a true story! Rare trailers and an intro by Dion Conflict, and a free "Cosmic friendly" gift for early patrons. A pizza pie... A UFO....Coincidence?

- Wake for a Fallen Hero: Tribute to Joe Strummer -

**FRIDAY FEBRUARY 7th** @ Horseshoe - ADRIAN MILLER, AL PIGGINS, ARMED AND HAMMERED, BEGGARZ, CLASS ASSASSINS, BEGGARZ, CLASS ASSASSINS, DAMM 13, DOWNBELOWS, DYNEOMIGHT, G-MEN, JAMIE BROWNING, LONNIE JAMES, PSYCHOPATHOS, MURDER SQUAD, OK LUCKY, RANDOM KILLING, SON OF BRONTO, TEST MONKEY. Proceeds to go to the Mandela SOS Fund to raise awareness of AIDS in Africa

**THURSDAY FEBRUARY 13TH** @ Clinton's (693 Bloor Street W) - RIOT99, BANGERS, DOWNBELOW

-Cult Movie Madness-

**THURSDAY FEBRUARY 20th** @ the Royal, 9:15 pm - Film: Santo vs. the Vampire Women

If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)



## UGLY POP VINYL

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#### WARHEAD LP

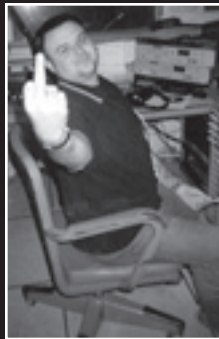
A vinyl release of this legendary Japanese band's jaw-droppingly great '93 CD "Kono Soi Odoko Ha", along with '95's excellent "Lost self and beating heart" 7". Altogether 15 tracks of pure, raging traditional Japanese hardcore at its best.

DREAM DATES "The Mess You're In" 7". Additional recently unearthed 1979 punk rock treasures. This 1979 monster comes from the same session as the long-gone first single, and it's every bit as good. The cover photo will be an amazing out-take from the original '70's "Last pogo" sessions.

#### HAMMER "More Hammer EP" 7"

Yet another superb Japanese band delivers pure traditional Japcore — ripping speed, tightness, gang vocals and no shortage of wild leads.

CAREER SUICIDE s/t LP - Toronto's CAREER SUICIDE have recently completed recording an LP. Fast, snotty hardcore punk influenced by the GERMS, ANGRY SAMOANS, FIX, FU'S and DICTATORS, complete with ace CHRONIC SICK cover.



#### MEXICAN POWER AUTHORITY

"haiku...gesundheit" Dbl LP or CD

MEXICAN POWER AUTHORITY (MPA) were a hardcore band from Victoria, BC who experimented with the fusion of jazz and grindcore. Principal songwriter and guitarist Kev Smith was formerly in the legendary NEOS and the earlier MPA material bears some resemblance to the NEOS writing style, particularly in terms of speed, impact, sense of humour and brief song duration. Much of the early MPA material references the NEOS hardcore style while also incorporating more diverse ideas. Fans of STARK RAVING MAD, FYP, PAGAN FAITH, TH'INBRED, VICTIM'S FAMILY, and others from the intellectual fast geek-core school will doubtless find MPA to their liking. Order your copy by writing Ragamuffin Soldier Records c/o Stephen Perry at 35 Raglan Ave., Unit 204 / Toronto, ON / M6C 2K7 / Canada. \$12.00ppd. for a vinyl format and \$6.00 for CD.



## KUNG FU FRIDAYS AT THE ROYAL

**FRIDAY JANUARY 24th @ the Royal, 9:45 pm - Film: Dance of Death**

Description: Considered one of the first female action stars, Angela Mao is best as Bruce Lee's ill fated sister in Enter The Dragon. In Dance of Death she finds herself disguised as a beggar boy, who cons two country kung fu bumpkins, who have been fighting each

other for the past twenty years, into teaching her their kung fu so she can fight using each style and decide which is the best. Her true reason for training is to take

revenge against the gang that killed her clan. This film has some of the goofiest final fight sequences with jabs at other martial arts films and even a display of "Pink Panther Kung Fu!" Mao dominates the screen in these fabulous fights that were directed by Jackie Chan. Chicks kicks the best!



**FRIDAY FEBRUARY 7th @ the Royal, 7:00 pm - Film: Yes, Madam!**

Description: When you need to find a missing piece of microfilm on the mean streets of Hong Kong, who do ya call: Michelle Yeoh and Cynthia Rothrock, the curry and salt female cop team! Yes, Madam! is full of buddy cop film cliches, but look out for the nonstop action set pieces! Power to da Sistas! Thrill as Michelle spins and throws baddies through plate



glass! Shudder as Cynthia kicks a bad-ass a few stories down! Don't try and wrap your head around the literal English translation of the Chinese title (which would be "Royal Master Sister"), just strap on those heels and expect to see some truly astounding fighting

femmes. Directed by Corey Yuen Kwai who made the X-Men fight so good and Jet Li shine bad guys butts in Kiss of the Dragon.

**THURSDAY FEBRUARY 21st @ the Royal, 9:45 pm - Film: The Dragon, The Hero**

Description: It's Attack of the Clones Kung Fu Style! Schlock master Godfrey Ho, is the man responsible for trashy fun like Lethal Panther, Ninja Terminator and Raiders Of Buddhist Kung Fu. With The Dragon, The Hero, he serves up a potpourri of goof kung fu and tasteless humour. Superkicker John Liu stretches his limbs and boots his opponents senseless as he investigates a smuggling ring shipping China's precious treasures out of the country. The villains are led by a slimey wheelchair bound baddie who loves the ladies and tends to breaks out in a display of "mad dog" kung fu. Add in a shameless attempt to milk Bruce Lee's image with the appearance of "Dragon Lee" who does his best to grimace and gesture like the real McCoy! Truly something for everyone!

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